

# MEMBERS EXCHANGE

Publication of the American Medallic Sculpture Association

Web site: <http://www.amsamedals.org>

Email: [info@amsamedals.org](mailto:info@amsamedals.org)

Autumn 2003 • Volume 16, Number 4

## Medallic art gift from the artist

Take a look around.

Anything we put our eyes and hands on is mass-produced, mechanized, computerized or digitized. The things you work with, you play with, you eat with or things you wear. Even most of your precious collectibles that you hold so dear and close to your heart are mass produced.

Enter the art medals, which are designed, sculptured and cast by an artist, finished individually, signed and numbered, one by one, by the artists' hand. Amazingly enough, unlike any other works of art, the medals can be touched by the viewer's hands, examined, turned around and possibly admired for what they are: unique handcrafted masterpieces of the creative mind.

Look now at your own hands and start thinking. First comes the question, how are they doing it? Then, why? And, of course, what for?

These any many other questions are being answered today by a newly opened show at the National Metal Museum. Yes, we need to visit Memphis, Tennessee to get a taste of this truly wonderful medium, a collectible art form that hasn't been affected (yet) by corporate takeover activities. Yes, Memphis is hot. But it's not because of Al, Elvis or the Gibson guitars. Not even because of the hot BBQ sauce being poured over the pork ribs all over town.

It's the people with the passion for the art of metal who opened their doors (and hearts) July 20 at the Ornamental Metal Museum to accommodate the American Medallic Sculpture Association's show of the newest pieces of small-scale, hand-held bronze, lovely executed and lovingly presented in the lavishly arranged display cases. In many years of the modern era of the art medal collecting, this show stands out as one of the most memorable events.

Those artists who came to the opening were surrounded by a large and enthusiastic crowd of visitors, friends, and well-wishers. In a world overwhelmed by turmoils and constant concerns, the small museum in the heart of historic Memphis was transformed into an oasis of tranquility and the pure joy of discovery and admiration.

One should see to believe it. With a gentle and skillful touch, the organizers of the exhibit and very talented metalsmiths managed to transform every small piece into a monument to the spirit of creativity and uniqueness — qualities that are noticeably lacking in many of our popular mass-produced collectibles.

Twenty years ago AMSA was created by the artists,

of the artists and for the artists who dedicated their tireless research to the development of medallic sculpture and to the preservation of the spirit of free personal expression. No matter how much we try to reproduce the Remingtons, the Saint-Gaudenses, the Frasers, nothing will help to overcome the sense of mediocrity and banality of manufactured imitation.

The AMSA exhibit will be on display in Memphis until Sept. 21. It will then travel to the Ford Gallery, Eastern Michigan University, Ypsilanti, where it will be on display from Oct. 6 through 31.

Works in the exhibit are from 24 of North America's medallic artists. They include Barbara Arum, Richard Bonham, George Cuhaj, Eugene Daub, Anne-Lise Deering, Kenneth Douglas, Roger Hannam, Amanullah Haiderzad, Barry Johnston, Marie Jean Lederman, Jacqueline Lorieo, James Malone-Beach, Mashiko, Anna Meszaros, Michael Meszaros, Del Nebigging, Erin Elizabeth Payne, Sylvia Perle, Ann Shaper Pollack, Marion Roller, Alex Shagin, Jeanne Stevens-Sollman, Andrew Sterling and Bud Wertheim.

**TROUT RUN LODGE** by Kenneth

Deering, Kenneth Douglas, Roger Hannam, Amanullah Haiderzad, Barry Johnston, Marie Jean Lederman, Jacqueline Lorieo, James Malone-Beach, Mashiko, Anna Meszaros, Michael Meszaros, Del Nebigging, Erin Elizabeth Payne, Sylvia Perle, Ann Shaper Pollack, Marion Roller, Alex Shagin, Jeanne Stevens-Sollman, Andrew Sterling and Bud Wertheim.

Works for the exhibits were selected by Sergio Di Giusti, sculptor and medallist; Larry Newhouse, medallist and director of Ford gallery, Eastern Michigan University; and Sylvia Perle, medallist and AMSA president.

The message of the AMSA shows is to keep eyes and ears open and the artistic touch uncompromised. A piece of art that we can pass from hand to hand is a gift of one imagination to another.

And let's keep it that way!

— Alex Shagin

Alex is a former sculptor-engraver at the Leningrad Mint, where he designed Soviet coinage. Since emigrating in 1980, he has established his own studio. He shares co-credit for the obverse of the U.S. 2001-W Capitol Visitor Center \$5 half eagle.

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Please send items of interest about yourself or events that you may have attended relating to news about the medal and medalllic sculpture. Also, please feel free to submit articles expressing your opinions related to news and events in the world of medal art. Send information in writing, preferably as a MicroSoft Word document as an email attachment and be sure to attach digital photos, if applicable, to your email with identifying numbers and caption information. Bios should be written in the third person and limited specifically to items related to medals.

**Deadline for the next newsletter is:  
January 1, 2004**

## AMSA Exhibition at the National Ornamental Metal Museum

Despite soaring Memphis-in-July heat and humidity, over two hundred visitors attended the Preview Reception on Sunday, July 20<sup>th</sup> at the the National Ornamental Metal Museum (NOMM). Twenty-four AMSA members exhibited 67 medals on two floors of the museum. The walls, blue for the previous exhibit of Contemporary Korean Metalwork, were freshly painted a rich terracotta. The pristine white woodwork, oak floors, white pedestals and wall cases backed by black fabric provided an ideal setting for the gleaming medals. Against this background the medals of bronze, silver, copper, brass, photocopy, sea glass and a petrified sea horse turned the museum into a veritable jewel box. Themes ranged from fantasy, memory, loss, love, portraits, to the horrors of war from Afghanistan to 9/11. Styles varied from realistic to abstract and patinas in shades of brown, gold, grey, green and blue. They were flat, folded and pierced – in short a wonderful range of the contemporary art medal. The show was curated by Sylvia Perle, Larry Newhouse and Sergio DeGusti.



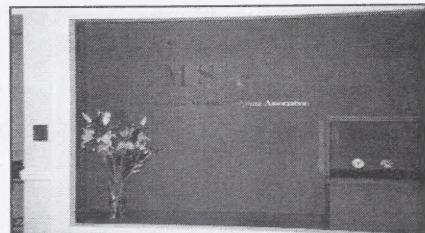
### *Visitors in Ground Floor Gallery*

the edge mounted on a thin metal spike. These appeared to be floating in air. Director James A. Wallace and his staff produced a dramatic exhibition and a gracious, welcoming celebration.

The seven artists (George Cuhaj, Kenneth Douglas, Alex Shagin, Marie Jean Lederman, Jackie Lorieo, and Andrew Sterling) as well as member Richard Mole spent two hours answering questions and talking to many interested visitors, members of the museum's board and staff. We all enjoyed the wine and buffet – and excellent brownies. The staff felt that the fact that our youngest medallist, Andrew Sterling, is seventeen will be of special interest to the school groups which will be attending the show.

The museum, which opened in 1979, has a permanent collection of 3,000 objects, a blacksmith shop in which working metalsmiths demonstrate their craft, a laboratory for conservation and restoration and an extensive library. In addition, classes are held for beginners to art school graduates who pursue internships in architectural ironwork and metals conservation and restoration. The grounds are beautiful; the museum is situated

on a bluff with a glorious view of the Mississippi River. A beautiful ironwork pavilion made of castings from nearby houses (as pointed out by one of the visitors) perches with wrought iron chairs and tables overlooking the river. The museum receives many commissions for restorations, including the famous Graceland gates.



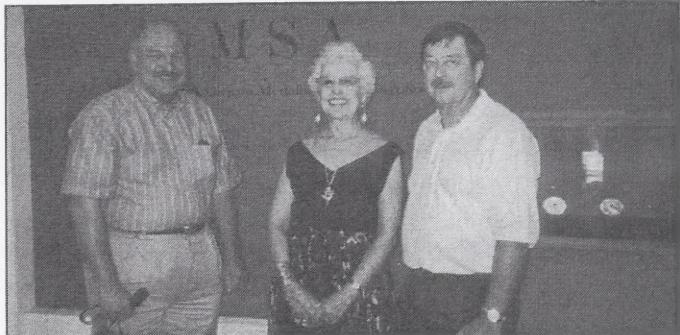
*Entrance to Museum*



*(l. to r.): Director James A. Wallace, Ken Douglas, George Cuhaj, Andrew Sterling, Richard Mole, Marie Jean Lederman, Jackie Lorieo, Alex Shagin*

Director Jim Wallace was quoted in the "New York Times" (April 28, 2003, p.B5) in an article on glassmakers joining the mainstream of art. He contrasted the situation of glassmakers with that of metalsmiths, "They did it right. They never sold cheap, and they very consciously nurtured the image of being artists rather than craftspeople." Yet he went on to say, "Since the beginning of art history, crafts have been considered minor arts, the bastard child left out on the street corner. Just in the last few years I've seen that stereotype really start to change. We're moving into the artistic mainstream." I thought about this as I looked at the imaginative, beautiful and profound works of art around me, ranging in price from \$99.00 to 1200.00, with only four over \$500.00 and wondered what lessons we who produce art medals can learn.

In addition to the wonderful National Ornamental Metal Museum, for those of us who managed to spend some time in Memphis, it was a fascinating few days: The National Civil Rights Museum, Beale Street, Rock n' Soul Museum, Sun Studio, Stax Museum of American Soul Music, the



*George Cuhaj, Marie Jean Lederman, Ken Douglas*  
Brooks Museum of Art, the Memphis Queen steamboat on the Mississippi, Graceland (of course), jazz and blues everywhere and ribs, ribs, ribs.

*— Marie Jean Lederman*

**DID YOU REMEMBER to renew your A.M.S.A.  
Membership for 2003-4?**

*The renewal form is on back page of this newsletter.*

## Stands, Displays and Cabinets FOR MEDALS



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## A Message from Ken Douglas

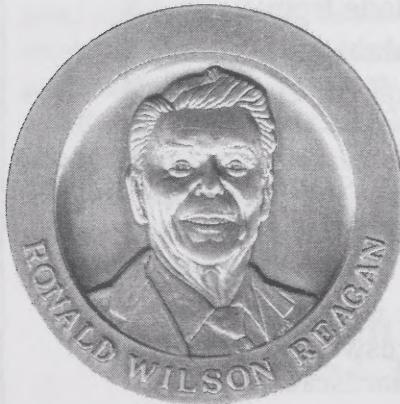
I appreciate being elected to the post of second vice-president and I will do my best to make my time in it worthwhile. Helping to bring AMSA to Memphis with the show at the National Ornamental Metal Museum was a project that began over six years ago and I am proud of the response of the people of the mid-south. The show was put on in such a way as to present our work in the best possible light.

At the same time I am circulating a small show among our libraries by which I hope to raise the awareness of medallic art to those who were not able to see the show at the museum. The library show is now in its second venue in the Olive Branch Public Library. It will be there until the end of September and then travels to its third venue at the regional library HQ in Hernando in October. After that we will break into the Shelby County (TN) library system in the Town of Collierville in November.

The head of the library system in Northern Mississippi said that he will query the other libraries, especially in Desoto County for follow up venues after that. All of the libraries so far have agreed to another show next year, my second edition. My hope is to incorporate other medallists as we go so as to create a genuine annual show. Those of you who have not yet participated are invited to send in some medallions if you wish to. Please contact me.

There is a definite place for our shows here. I don't see why they can't be done elsewhere. They might not be as large as shows as AMSA has been involved in but I feel that overall it may reach more people. I feel that what is needed is a PR campaign that will go in with our AMSA shows to help generate wider interest. Sylvia has volunteered her services to work on this and I am sure that, with her present distractions, she could use all the help she can get. I had not intended to get involved in the governing body of our organization but now that I am I will try to do my best.

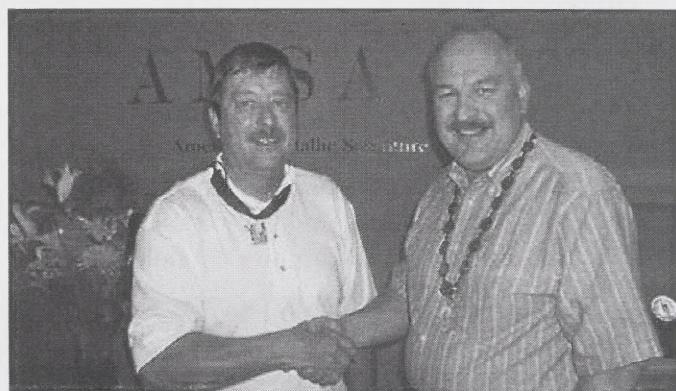
— Kenneth Douglas



*Kenneth Douglas'  
Republican  
National Party  
medal, die struck,  
plated bronze with  
brushed finish,  
ca. 1983.*

## Ken Douglas Receives a Cuhaj Award of Distinction

Ken Douglas of Olive Branch, Miss. Received the badge of the Cuhaj Award of Distinction from the award founder George Cuhaj. The award is for service and friendship in medallic art, and was presented to Douglas who has been a long time supporter of the medallic art tradition, and is an independent die engraver by profession. Douglas participated in many of the past AMSA workshops in Hartford, Conn., and at Trout Run, St. Mary's, Penn.



*Ken Douglas (l.) & George Cuhaj (r.)*

He recently was elected a vice-president of AMSA and is co-chairman for the Memphis exhibition. As award benefactor Cuhaj wears a "collar", James MaloneBeach as the designer wears a "sash" and neck badges are presented to recipients. Prior award winners include Steve Brown, Ann Pollack, Jeanne Stevens-Sollman and Alan Stahl.



*The Wallace Gallery in Memphis*

## Modern American Art Medals Debut in Memphis



*National Ornamental Metal Museum, Memphis, TN*

On Sunday June 20, the American Medallic Sculpture Association's 2003 traveling show previewed to the membership at the Wallace Galleries of the National Ornamental Metal Museum along the banks of the Mississippi River in Memphis, Tenn.

Twenty-four sculptors are represented by 67 pieces. Lost-wax casting, die-stuck and constructed methods were used to manufacture the metals displayed. Sculptors from Canada and Australia participated along side the American AMSA membership.



*(l. to r.): Alex Shagin, Ken Douglas, Jackie Lorieo, George Cuhaj, Marie Jean Lederman, Andrew Sterling, Richard Mole*

Alex Shagin, vice president of AMSA congratulated the Museum's design team for the thoughtfulness in presentation and lighting, which enhanced the sculptural beauty of the individual pieces.

Seven of the participating sculptors, several additional AMSA members and over seventy-five supporters of the Ornamental Museum programs attended the opening reception.



*Visitors in 2nd Floor Gallery*

The exhibition will be at the National Ornamental Metal Museum, 374 Metal Museum drive, Memphis Tenn, during regular open hours of Tuesday thru Saturday 10-5, Sunday 12-5, thru September 21 or visit them online at [www.medalmuseum.org](http://www.medalmuseum.org). The show then travels to the Ford Gallery on the campus of Eastern Michigan University, Ypsilanti, Mich., October 6-31, 2003. The opening reception is on Monday, October 6, 2003, from 4-6 PM, and the gallery hours are Monday and Thursday 10-7pm, Friday and Saturday from 10-2. Additional information can be secured from by emailing [larry.newhouse@emich.edu](mailto:larry.newhouse@emich.edu).

*— George Cuhaj*

## 2004 FIDEM Dues

For 2004, FIDEM dues will be forty four (\$44.00) dollars (due to the lower value of the dollar against the euro). This due will be in effect for the coming year, 2004 regardless of what the exchange rate is. Please send your dues by January 15, 2004 to:

**Cory Gilliland**  
227 Mountain View Drive  
Willsboro, NY 12996

The XXIX FIDEM CONGRESS will be held from 25 October to 31 October 2004 at Seixal, Portugal. Seixal is just outside Lisbon. The medal exhibition will run from October 25 through November 27, 2004. It's not known yet how many medals we will be allowed to exhibit or the dates that we have to submit them to the organizers.

## Copyright Duration: You Do The Math

On January 15, 2003 the United States Supreme Court issued its decision in *Eldred v Ashcroft*, the case challenging the Copyright Term Extension Act of 1998 (the “CTEA”). With Justices Breyer and Stevens dissenting, a majority of the Court upheld the CTEA, finding that Congress acted within its constitutional authority by extending the duration of copyright protection -- both for existing and future works -- from life of the author plus fifty years, to life plus seventy.

Already, much has been written about the Eldred decision, and this article won’t deliver another windy exposition on constitutional law. Instead, we’re going to examine the day-to-day nuts and bolts of copyright duration. In short, we’re going to do math.

The CTEA tacked on an additional 20 years to the term of copyright, both for existing work already subject to copyright protection, and for work yet to be created. In Eldred, challengers conceded that extending the term for future work was within Congress’ authority: the U.S. Constitution permits Congress to enact legislation “securing [to Authors] for limited Times ...the exclusive Right to their...Writings” (US Const, art I, §8, cl 8; emphasis supplied; capitalization in original) -- and there can be no argument that the span of time defined as “life of the author plus seventy years” is a finite, limited term.

The challengers contended, however, that applying the extension to existing work, for which the duration “clock” had already started ticking, violated the Constitution’s “limited Times” provision. The “limited Time” in effect when a copyright is secured, they argued, “becomes the constitutional boundary, a clear line beyond the power of Congress to extend” (*Eldred v Ashcroft*, 537 US \_\_\_, January 15, 2003, slip opinion @ 2). The Supreme Court disagreed, finding that if life plus seventy is a “limited Time” for future work, it’s also a “limited Time” for existing work.

As the Court noted, Congress has extended the term of copyright numerous times since enactment of the Constitution’s copyright clause in 1790 (most notably in 1831 and 1909), and in all cases the extensions applied to existing, as well as future works. It’s easy to assail the Court’s reasoning, i.e., “since nobody challenged it before it must be OK now....” As promised, however,

that is not the focus of our discussion. The law of the land is now quite firmly “life of the author plus seventy years,” and artists need to know how to calculate copyright duration. Let’s fire up the calculators.

“Life plus seventy” applies to works created and fixed in a tangible medium of expression on or after January 1, 1978. If the work happens to be a “joint work” in which two or more authors share the copyright, the term lasts for 70 years after the last surviving author’s death. Copyright protection for works “made for hire,” as well as anonymous and pseudonymous works, is 95 years from first publication or 120 years from creation, whichever is shorter.

Congress amended the copyright laws in 1976. The 1976 amendments (which became effective on January 1, 1978) did away with the previous requirement that, in order to secure copyright protection, a work had either to be published or registered with the Copyright Office. Now all one has to do to get copyright protection is to fix his/her work in a “tangible medium of expression:” write it down, put it on canvas, record it, etc. Prior to 1978, too, copyright only lasted for 28 years. In order to obtain a second 28-year term (extending the total term of protection to 56 years), the Author had affirmatively to renew his copyright with the Copyright Office – and he could do so ONLY in the 28<sup>th</sup> year of the first term.

The 1976 amendments tacked on an additional 39 years to the renewal term, bringing the total term of copyright protection from 56 years (28 plus 28, as above) to 95 years (28 years in the first term plus 67 years [28 plus 39] in the renewal term.) Until a subsequent amendment in 1992 you still had to renew your copyright in order to get those 67 extra years. After the 1992 amendments, renewal became automatic.

All of this ancient history actually matters, today. Suppose, for example, you wish to incorporate a photograph in your work. If the photograph is a post-1977 work, you know that its copyright lasts for the life of the photographer plus seventy years, and it will not fall into the public domain until then. If the photograph was taken before January 1, 1978, though, you need to know about all of these prior rules and amendments, and which one(s) apply to the work in question.

Our discussion so far has addressed pre-1978 work that was properly published or registered with the Copyright Office. What about pre-1978 work that had

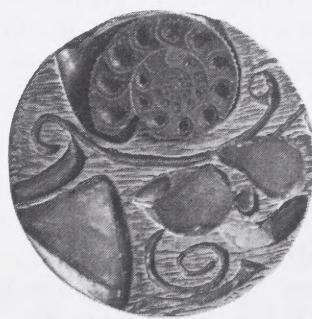
NOT been properly published or registered?

Work that had been created, but neither published nor registered before January 1, 1978, automatically "got" copyright protection under the 1976 amendments. And in general, such work is also subject to the "life plus seventy" rule. As a perk, however, all such pre-1978 "non-published, non-registered" work got a guaranteed period of protection for 25 years and a "free pass" until December 31, 2002. So the copyright for work in this category lasted for "life plus seventy" OR until December 31, 2002, whichever was greater. And to make matters even more complicated, if the work happened to get published BETWEEN January 1, 1978 and December 31, 2002 -- it got another 45 years, extending the copyright to "life plus seventy" or December 31, 2047, whichever is greater.

By now you're probably getting the picture: calculating copyright duration is not a simple task. We haven't even touched upon the old "notice" requirement, or the special rules for work originally copyrighted between January 1, 1950 and December 31, 1963!

When copyright duration is at issue, your first question should be whether the work was published before 1923. If so, it's in the public domain. Chances are you'll be dealing with more recent works, however, in which case the cardinal question is whether the work was created before or after January 1, 1978. If the work was created on or after that date, and there is a single author, you're dealing with the familiar "life plus seventy." If the work was created before January 1,

## Medallic Work of Marie Jean Lederman



Size: 73.0mm x 6.4mm

Media: silver, beach glass, shells,  
petrified sea horse

1978, if it's a work-for-hire or if there is more than one author involved, be aware that calculating the applicable term requires in-depth familiarity with a long history of Congressional amendments.

To learn more about copyright duration, one may consult the Copyright Office's Circular 15a, available online at: <http://www.copyright.gov/circs/circ15a.pdf>. And as always, if there's more at stake than you can afford to lose, consult competent legal counsel.

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*Beth Russell is an attorney, a musician and a seasoned arts administrator. She holds an undergraduate degree in bassoon and a J.D. from the Pace University School of Law. Admitted to practice law in New York, Connecticut and Wisconsin, she maintains a private law practice serving artists, musicians, nonprofits and small businesses. A frequent lecturer on legal issues for artists, she also does consulting work for nonprofit arts organizations. Visit her website, [www.erklaw.com](http://www.erklaw.com).*

## Check This Out!

I purchased some medals from this company's latest auction and also sent them an email. You may want to explore their site, especially the Art Medal Gallery. I think passing on this to other interested AMSA members would be a good idea. Go to: <http://www.dnw.co.uk/>

— Thomas Sheehan

## Leonda Finke

Leonda Finke's bronze sculptures were shown at the Long Island Museum in Stony Brook, Long Island, NY. The exhibition, *Face to Face: 200 Years of Figurative Art on Long Island* included Ms. Finke's *Witness I* and *Seated Woman in the Sun*, both over-life size works are installed outdoors. Fall Free was shown outdoors. The exhibit ran from June 7 to September 7, 2003.

Leonda Finke's eleven sculptures and medals were shown at Gallery North in Setauket, New York. The exhibition, *The Guises of Galates* ran from June 11 to July 5, 2003.

## American Craft Council Announces Emerging Artists Grants

**New York, NY (July 22, 2003)** – The American Craft Council has announced grants to six emerging artists working in craft media. Ranging from \$3,500 to \$5,000, the grants support travel, research and the purchase of equipment and materials. Michael Monroe, former curator-in-charge of the Renwick Gallery of the Smithsonian American Art Museum, and Paul J. Smith, director emeritus of the American Craft Museum (now Museum of Arts & Design), selected the six artists from among 200 applicants. The Council initiated the emerging artist grant program in 2001. This year's grants have been made possible through the generous bequest of Carole Stupell.

In announcing the awards, the Council's executive director, Carmine Branagan, acknowledged the artistic excellence of the six grantees, commenting, "The Council is pleased to recognize these artists and to enable them to explore new directions in their work."

### The 2003 Emerging Artist Grantees:

**Cristina Cordova**, Penland, NC, received a B.A. from the University of Puerto Rico, Colegio de Ciencias y Artes Mecanicas, Mayaguez, in 1998, and an M.F.A. in 2002 from the New York State College of Ceramics, Alfred University, Alfred, N.Y. The grant supports her attendance at a figurative sculpture workshop in Florence, Italy, this summer.

**Donna D'Aquino**, Toledo, OH, earned a B.A. in design at State University of New York College at Buffalo in 1989, and an M.F.A. in jewelry/metalsmithing at Kent State University, OH, in 2000. She will use the grant to attend the annual conference of the Society of North American Goldsmiths, as well as to participate in an intensive stone setting class at the Revere Academy of Jewelry Arts, CA.

**Jason Green**, Providence, RI, received a B.F.A. in ceramics in 1995 from the University of Connecticut School of Fine Arts, Storrs, and an M.F.A. from the New

York State College of Ceramics at Alfred University, Alfred, N.Y., in 1998. The grant will support the purchase of equipment to establish a production studio.

**Jan Mandel**, Gaithersburg, MD, received a B.F.A. in design from Moore College of Art and Design, Philadelphia, PA, in 1969, and an M.F.A. in metals from the University of Washington, Seattle, in 1999. The grant will support training in the use of a microwelder to work with the material PureGold.

**Jean Mooney**, Bangor, ME, earned a B.S. degree in home economics education in 1976 from the University of Maine, Orono, and an M.F.A. in fiber in 2003 from Cranbrook Academy of Art, Bloomfield Hills, MI. The grant will support her participation as a visiting artist in the 2004 Mountain Festival, an international gathering in Tasmania, Australia, and a three-month residency at the Windgrove Studios in Tasmania, where she will implement her environment-related *Earth Cloth Project*.

**Beth Cavener Stichter**, Helena, MT, received a B.A. in sculpture from Haverford College, Haverford, PA in 1995, and an M.F.A. in ceramics from Ohio State University, Columbus, in 2002. The grant will support the purchase of equipment and 2,000 pounds of clay for the creation of large-scale figurative sculpture during her residency at the Archie Bray Foundation for the Ceramic Arts in Helena.

# # #

*The American Crafts Council is a national not-for-profit educational organization founded in 1943 by Aileen Osborne Webb. The Council's mission is to promote understanding and appreciation of contemporary American craft. Programs include the award-winning bimonthly magazine AMERICAN CRAFT, nine annual craft shows presenting artists and their work in Baltimore, Atlanta, St. Paul, San Francisco, and Charlotte, a specialized library and archive, educational grants, seminars and the annual Aileen Osborn Webb Awards honoring excellence in craft. Membership is open to all.*

## AMSA's Advertising Policy

### We are accepting ads in the Members Exchange!!!

Each *AMSA* member is entitled to one free "1-inch" ad per year. Each additional "1-inch" ad for a member is \$5.

Business card ad is \$8 per issue or \$32 per year for 4 issues.

*Non-Members* may run a "1-inch" ad for a flat fee of \$10 per issue.

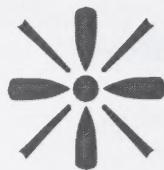
A one inch ad may have approximately 40-50 words and be a maximum of 6 lines in length.

#### *For Commercial Businesses:*

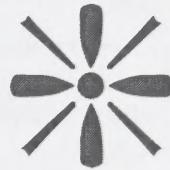
A half-page business ad is \$100 for the year for 4 issues. A quarter-page business ad is \$60 per year for 4 issues.

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## **AMSA Meets At The ANA Convention In Baltimore**

AMSA held a general membership meeting at the American Numismatic Association Convention in Baltimore on August 1, 2003. Mel Wacks, Dan Altshuler, and Donald Scarinci conducted a panel entitled, "The Future of the Art Medal in America".

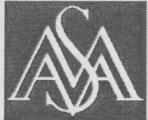
Ed Rochette, past executive director of the ANA, spoke at the meeting and asked for AMSA's help with FIDEM 2006 which will be held in Colorado Springs. This request has been referred to the AMSA Board for their consideration.

The AMSA meeting was sparsely attended, but the panel discussion was interesting and fun. Mel Wacks talked about marketing medals in the 21st Century and brought various examples of contemporary art medals for display. Dan Altshuler took the place of Dick Johnston, who could not attend, and spoke on behalf of artists.

Altshuler said, "It is a peculiar subject. I talked about aesthetics, beauty and ugliness when making art and what is the most challenging, and other points of aesthetics with sculpture and medals. I talked about fads and styles mostly pointing to how the coins produced throughout the world are reduced to tokenism and why the fads and styles come and go throughout the history of mankind. I spoke of how one day the world will be rid of this Tokenism Era and move on to coinage with artful taste and beauty in its coins as the world's foremost effort."

Donald Scarinci gave a presentation of slides entitled, "Collecting Contemporary American Art Medals" illustrated with the work of many AMSA members. He described the experience of collecting the work of living artists as requiring the persistence of a Zen student in search of a teacher. He used the example of a Chinese Zen master who cut off his right arm to show his teacher that he sincerely wanted to practice Zen. Scarinci has not yet sacrificed one of his limbs.

— Donald Scarinci



# AMSA Membership Application 2003-2004

Current membership expires Aug. 31, 2003. Next years dues must be paid by Sept. 1, 2003



Enclosed is my check in the amount of \$35.00 annual AMSA dues in the U.S. and Canada (\$20.00 for matriculated students: enclose a copy of the current academic I.D. card)

Enclosed is my check for \$45.00 annual dues outside of the U.S.A. and Canada.

Enclosed is my additional contribution of \$ \_\_\_\_\_ to further help AMSA reach it's goals.

*I am an:*

Name: \_\_\_\_\_ Artist \_\_\_\_\_ Sculptor \_\_\_\_\_ Dealer \_\_\_\_\_

Address: \_\_\_\_\_ Collector \_\_\_\_\_ Producer/supplier \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_ Other \_\_\_\_\_

Home Phone: \_\_\_\_\_ Email Address: \_\_\_\_\_

Day Phone (studio/work): \_\_\_\_\_

**Please send this completed application and payment in U.S. Dollars to:**

American Medallic Sculpture Association, (AMSA)  
P.O. Box 1201 • Edmonds, WA 98020

*Please let us know if you can help by holding an office or wish to be on a committee, and THANKS!!!*

*This newsletter is published quarterly.*

**Deadline for the next newsletter is Jan. 1, 2004.**

Articles or news received after that date may not be included in the next newsletter.

Please submit articles by e-mail, if possible. Thank you!

Send articles, news of interest and advertising to the Editor:

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Ph. 206-542-0608 • superpotr@aol.com



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